

THE JOURNAL



OF THE PACIFIC COAST NUMISMATIC SOCIETY

Number 16

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PACIFIC COAST NUMISMATIC SOCIETY

Founded 1915

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The Journal is a quarterly publication of the *Pacific Coast Numismatic Society*. A one-year subscription including P.C.N.S. membership is \$7.50. Single copies are \$2.00.

P.C.N.S. CALENDAR OF COMING EVENTS

July 27, 1988, Wednesday at 8:00 pm:

Where is Saint Katherine?

Speaker: Lori Reppeteau

August 31, 1988, Wednesday at 8:00 pm:

British and American Anti-slavery Tokens

Speaker: Herb Miles

September 28, 1988, Wednesday at 8:00 pm:

Annual White Elephant Sale

Bring your white elephants and donations.

All sales benefit the society treasury.

Monthly meetings are held at The Telephone Museum, 1145 Larkin Street at Bush in San Francisco. Guests are invited.

MESSAGE FROM THE PRESIDENT

by David W. Lange



As this is being written, I am anticipating the American Numismatic Association's Summer Seminar held each year in Colorado Springs. By the time you read this, I'll be preparing for the association's national convention at Cincinnati. While this may seem to some persons like numismatic overkill, doesn't it, in fact, remain consistent with the spirit of PCNS? Our society was created to promote the inseparable goals of education and communion with one's fellow numismatists. It is these values which have sustained us over these 70+ years.

The ANA convention in particular serves as an example of this spirit. How many persons attend these events solely to buy and sell coins and other numismatica? While it is true that most dealers go to the ANA convention as a matter of business, many of them still tear away from the bourse occasionally to sit in on meetings of the Early American Coppers Club, the Token and Medal Society and other such groups. They do this not to transact business, but to renew associations with customers and fellow dealers and to perhaps learn something as well.

And what of collectors? Do they come merely to bid at the auction or to roam the bourse? In my experience, the answer is no. Many of the collector friends I seek out at each year's convention have little interest in buying for their collections, this despite the money and time expended in getting to the convention. There are better things to be done. The club meetings are just one example. The outstanding exhibits that an ANA convention attracts and the various promotional offerings of free literature and other items seem too inviting to be overlooked. The prevailing attitude that I and many others take to these annual gatherings is that, while there are countless coin shows these days, there's only one ANA convention.

There really is no excuse for anyone who considers himself a numismatist not to go. Career, family, a fear of flying -- all can be accommodated somehow if one's spirit is willing. While I may not see all of my PCNS friends in Cincinnati, I will see you all in Pittsburgh, right? The dates are August 9-13, 1989. Be there!

Dave Lange

HOLLAND'S COIN-SILVER SPOONS & JEWELRY

by Mark Wm. Clark

After Germany invaded the Netherlands in 1941, the German government demonitized the current local coinage and called for the people to turn in the coins in circulation. Much higher percentages of low-denomination coins were turned in with the exception of the 2-1/2 cent pieces which operated the gas meters. The higher denomination coins were kept by the people.

Not being able to spend the hoarded coins, clever craftsmen used them to manufacture jewelry items such as cuff links, earrings, pendants and tie tacks. The side with the Queen's portrait was almost always outward to show allegiance to their country and defiance in the face of their occupiers.

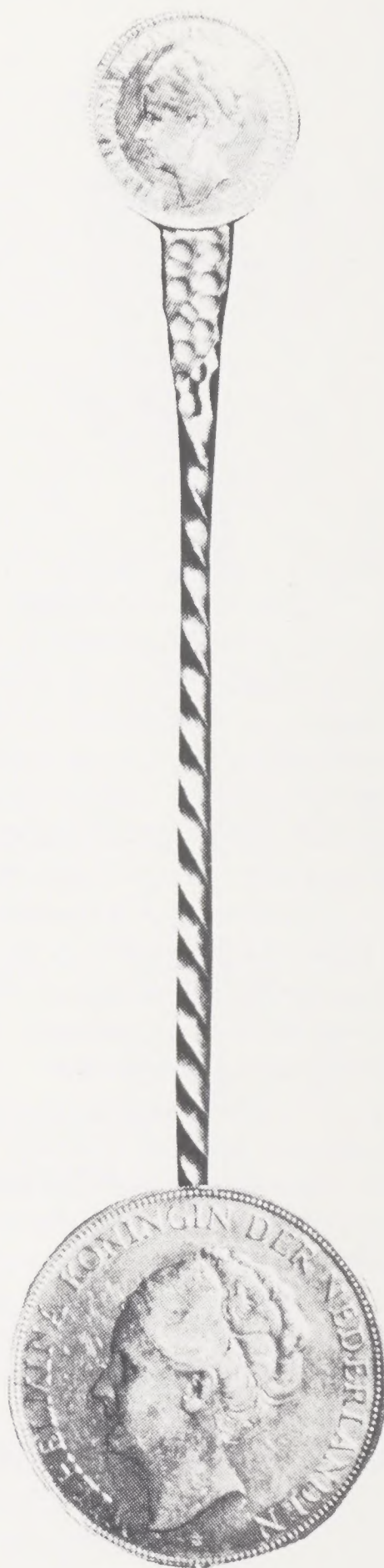
They also made sugar cube tongs and various sizes of spoons such as the one picture here. This was the commonest use of the larger denomination coins—the bowl in this piece is a 2-1/2 gulden; the top is a one gulden.

Some of the individual coins had the legend altered to read "Wilhemina in London" in Dutch. These pieces were sold at many times their face value to raise funds for the underground effort. Collectors seek these, and they can be found occasionally in auctions.

References:

Krause, Mishler; *Standard Catalog of World Coins*, 1987.

Conversations with Fred van den Haak, Palo Alto, 1988.



THE BOOKWORM

Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins

by David W. Lange

I would be negligent if I addressed any subject other than the one that's on the minds of all numismatic bibliophiles. Of course, I'm speaking of the release of *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins*.

This work, all 754 pages of it, is clearly Breen's ultimate effort. It represents some 40 years of frantically scribbled notes and the examination of thousands of coins.

The book is arranged in the conventional sequence of colonial, confederational, federal and territorial coinages. Each variety of significance is included, and all are assigned a sequential number. I suspect that little use will be made of this numbering system, as a similar attempt was made by Don Taxay in his encyclopedia and has never earned even passing reference. The author's stated purpose in numbering each variety in continuous sequence is to provide a reference for the planned annual price supplements. No prices are included in the volume itself aside from an occasional auction record for seldom traded pieces.

There are a number of intentionally omitted areas of American coinage including errors, non-adopted patterns and off-metal strikings, post federal tokens and the United States/Philippines series. Ideally, this work should have been issued in two volumes, general and specialized, much in the manner of the Pick paper money catalogue. I suspect that such omissions were more a marketing decision than a scholarly one.

The sheer amount of information to be found in this book is staggering. Although most of the facts presented have appeared elsewhere at some time, the ingestion of them would require the reading of every issue of every specialized journal put out in the broad field of American coinage. The assembling of this information under one cover is a milestone in numismatic literature.

Photographs, both actual size and enlarged, are used generously throughout. Their quality varies, reflecting the variety of sources cited. Just about everyone active in American numismatic research during the past three decades has contributed something to this project including, to a modest extent, your own Bookworm.

While primarily a reference, the introductory notes to each section furnish one with a first-class education in American coinage history. Breen's directness and caustic wit make for entertaining reading. Along with a half dozen other classic works in the field, this book is an absolute must for every numismatic library.

Breen's new encyclopedia is published by Doubleday and retails for \$75. However, nearly everyone seems to be offering it at some sort of discount with actual prices ranging from \$55 to \$65. Shop around, then enjoy.

THE STORY OF SILVER

by Gary L. Clement

History of Silver

Most scholars agree that the first metals to be discovered by man were gold, copper and silver, in that order. These three metals occur in their metallic state in nature and, during the early days, must have been much more abundant and obvious than they are now. Silver has been found in most areas of the world including Europe and Asia Minor, areas where civilization began.

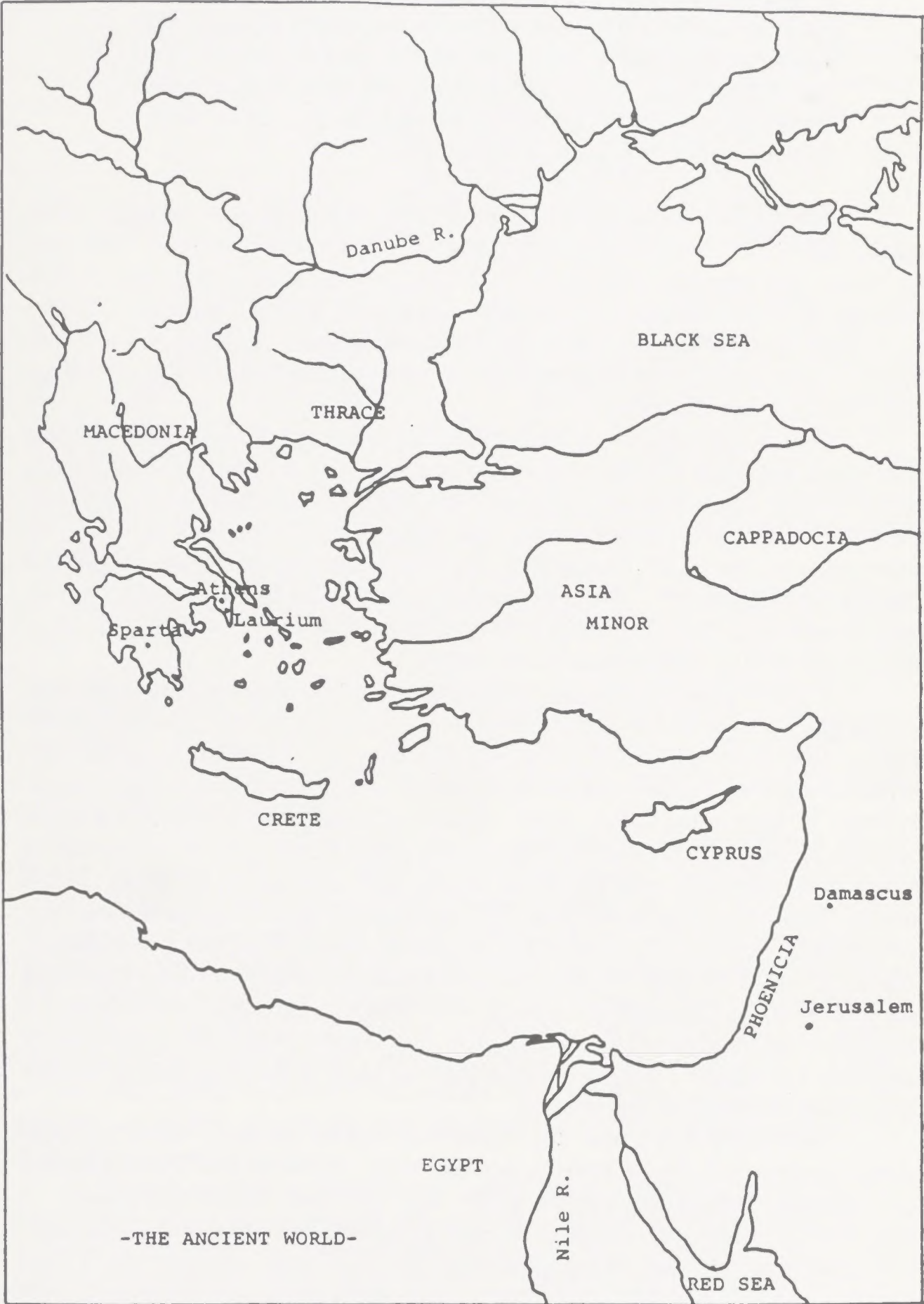
The earliest documented work of any size was conducted by predecessors of the Hittites in Cappadocia about 4000 BC. This was easy to understand, because the Hittites of Asia Minor are also credited with making the first efficient use of the horse and were probably the inventors of the chariot. By 2000 BC, silver was being exported to Assyria by Mesopotamian merchants.

The Bible makes reference in Genesis 23 of Abraham making a purchase for "four hundred shekels of silver, current money with the merchant." Scholars date this happening between 2000 and 1500 BC, in the area known today as the Holy Land.

In the early days of civilization, silver was apparent in the form of the mineral galena, and often the silver was extracted by heat in the form of a forest fire. The Greek historian, Diodorus Siculus, wrote in the last century BC, "these places being covered with woods, it is said that in ancient times these mountains (the Pyrenees) were set on fire by shepherds and continued to burn for many days and parched the earth so that an abundance of silver ore was melted and the metal flowed in streams of pure silver like a river." An accidental or nature-induced forest fire may have produced some of the early extracted silver, but later fires became less accidental as man realized the riches to be found.

From a very early time, silver played a very important role in the major civilizations of the world. Although silver had been mined in Greece for some time, an exceptionally rich vein was discovered in the Laurium mines in 482 BC. A major controversy arose in Athens over the disposition of the silver from the mines. While some argued for a simple distribution among the citizens, Themistocles convinced the government to use the silver to finance a fleet of 200 warships to use for protection against the Persians. The Laurium silver mines provided the major support for Athens for over 300 years and especially during the Persian Wars.

It is estimated that the mines at Laurium produced over 250 million troy ounces of silver before they were exhausted in the first century AD. The mines were worked primarily by slaves because no free man would tolerate the terrible conditions. The slave owners made a tremendous profit by hiring out their gangs of slaves to work in the mines, even though many of the slaves died in the process. From the Oxford History of the Classical World:



The skeletons and evidence of living 300 feet underground in tunnels fed with air through downdrafts created by fires halfway up the shafts, the niche for the guard at the mine entrance, and the fact that the tunnels were so small that the face workers must have crawled and knelt at their work while all portage was carried out by pre-adolescent children reveal the [true conditions].

What silver could not be mined locally, however, was won by war or trade. Alexander the Great gained great fortunes in silver with his conquest of Persia and beyond. The Romans extended their empire and with it their sources of silver. Mines in Spain were developed by the Carthaginians and then used by the Romans on a large scale after their victories in the Punic Wars. These Spanish mines provided the major production of silver in Europe over the next few centuries.

During the early centuries AD, there developed a substantial trade exchange between Rome, Egypt and India, which became known as the Spice Trade. The Romans sent silver from the mines of Spain to Ceylon and the Malabar Coast for silks, ivories, jade and spices. This use of silver by the merchants in the trade routes illustrates how the use of metals fell into a definite class structure. The classes developed to be "gold for governments and the wealthy, silver for merchants and trade, and copper, brass, or bronze for the day-to-day needs of ordinary people."

From the very beginning, the easiest way to fix the value of silver was by weight. Some of the early monetary units were the Phoenician "talent" (about 1500 troy ounces) and the Hebrew "shekel" (about 1/2 troy ounce). While using silver, it became evident to man that silver was soft and subject to wear in its purified form. Very early on, it was determined that a small amount of copper produced an alloy of superior quality. The most famous of these early alloys is sterling silver which was formulated in Great Britain about 1200 AD. This formula of 925 parts silver and 75 parts copper was ordained by Edward I in 1300 AD to be the standard for all silver wrought by the silversmith as well as the nation's coinage. The term "sterling" was derived from the Easterlings, coiners from Eastern Germany whom Henry II brought over to improve the coinage of the realm. Although sterling silver probably developed more by chance than science, it has remained a familiar and viable standard to the present.

About 900 AD, a new age of precious metals dawned. Silver and gold were discovered in the Rhineland, and Germany, Bohemia and Spain supplied the greatest part of the world's silver until the New World was found. It seemed that silver was discovered right along with the spread of civilization, with previous sources being depleted and then man moving on to new sources. As the New World was discovered, more sources of silver were also discovered. New finds in Mexico, Bolivia and Peru were not only larger than any deposits previously found, but the ore was much richer in silver. As the Laurian mines and the Spanish mines had dominated production during their times, Bolivia became the leading producer in the world following the discovery of America.

When the Spaniards arrived in the American Southwest in the sixteenth century, they found little evidence of silver among the Indians although their previous contacts with natives in Mexico and South America found extensive treasures. The American Indians, however, quickly learned of the beautiful white metal and began to acquire it, mostly from the Spaniards, for jewelry and decoration. As the Spanish governor of the region reported in 1795, the chieftains "are rarely seen without silver jewelry." Two of these major tribes, the Navajos and the Pueblos, became excellent, if not unique, craftsmen of silver with their jewelry being highly sought after, even today.

The discovery of silver in the western United States in the mid-nineteenth century did much more than just catapult the United States into leading the world in the production of silver, a position which it held until 1900 when Mexico took over. On June 12, 1859, a fellow named Henry Thomas Paige Comstock christened the Comstock Lode and with it a new lifestyle in the West. New towns like Virginia City appeared from nowhere and soon became major centers of commerce, culture and corruption. Silver often followed on the heels of major gold discoveries, and, in many cases, the persons looking for gold instead found silver.

The mining of silver in the American West not only produced millions of dollars of silver, it produced new mining and smelting techniques which made their founders as rich as the miners taking out the silver ore. The Deidesheimer Square-Sets were an example of new and improved ways to brace the ever-dangerous mines. Conditions in the mines were better than the mines of ancient Greece, but there were still accidents and deaths. The new towns also produced a lawlessness which became the standard by which frontier towns were judged.

In Colorado, just like Nevada and California, the discovery of silver, like gold, created a rush of new towns, millionaires and legends. One of the most famous and memorable boom towns created by the silver rush was Leadville, Colorado. After Will Stevens launched the silver rush at Leadville, millions of dollars of silver ore were taken from the Carbonate Hills. One year after Stevens' discovery, the production of silver in Leadville reached \$2,490,000, and that was only the beginning. New millionaires included Stevens, Meyer Guggenheim, Horace Tabor and Leadville Johnny Brown, whose wife, Molly, became a household name. Often the ore at Leadville assayed at 10,000 ounces per ton, compared to ore that was considered rich at 50-100 ounces per ton.

Numerous stories came out of Leadville and other mining towns about the unusual ways some people struck it rich. When Will Stevens was first excavating his mine, his foreman asked what the gray ore was that they were bringing out of the shaft, that "it didn't look like gold!" When Stevens explained that it was rich silver ore, the foreman quit on the spot, staked his own claim nearby and struck it rich. Another story tells of a man who abandoned and sold his "worthless" mine, only to have the new owner dig about ten feet further to discover a rich vein of silver.

Western Silver Mines



As the twentieth century approached, the great deposits in the American West began to run out. Currently, the production of silver in the United States is primarily from the state of Idaho, mainly because that was one of the last frontiers explored in the west. Silver is still mined and produced in those legendary areas of the past in Nevada, Colorado, Arizona and California, although new and improved refining techniques are required to extract the silver from ore far less rich in silver.

The country of Peru is currently the world's leading producer of silver. Peru, Mexico, Canada and the United States mine about two-thirds of the world's production. New sources are rare, yet most authorities feel that millions of ounces of the precious silver metal are still concealed and may one day be discovered and profitably mined.

The Many Uses of Silver

Because of its beautiful white appearance, silver became popular for many uses from the very beginning. The art and trade of the silversmith is probably about as old as the discovery of silver. Silver's pleasing appearance and resistance to heat and corrosion made it ideal for food and drink vessels. It should be noted that until about the 16th century, silver was unaffected by the pure air and rarely tarnished as we know it does today.

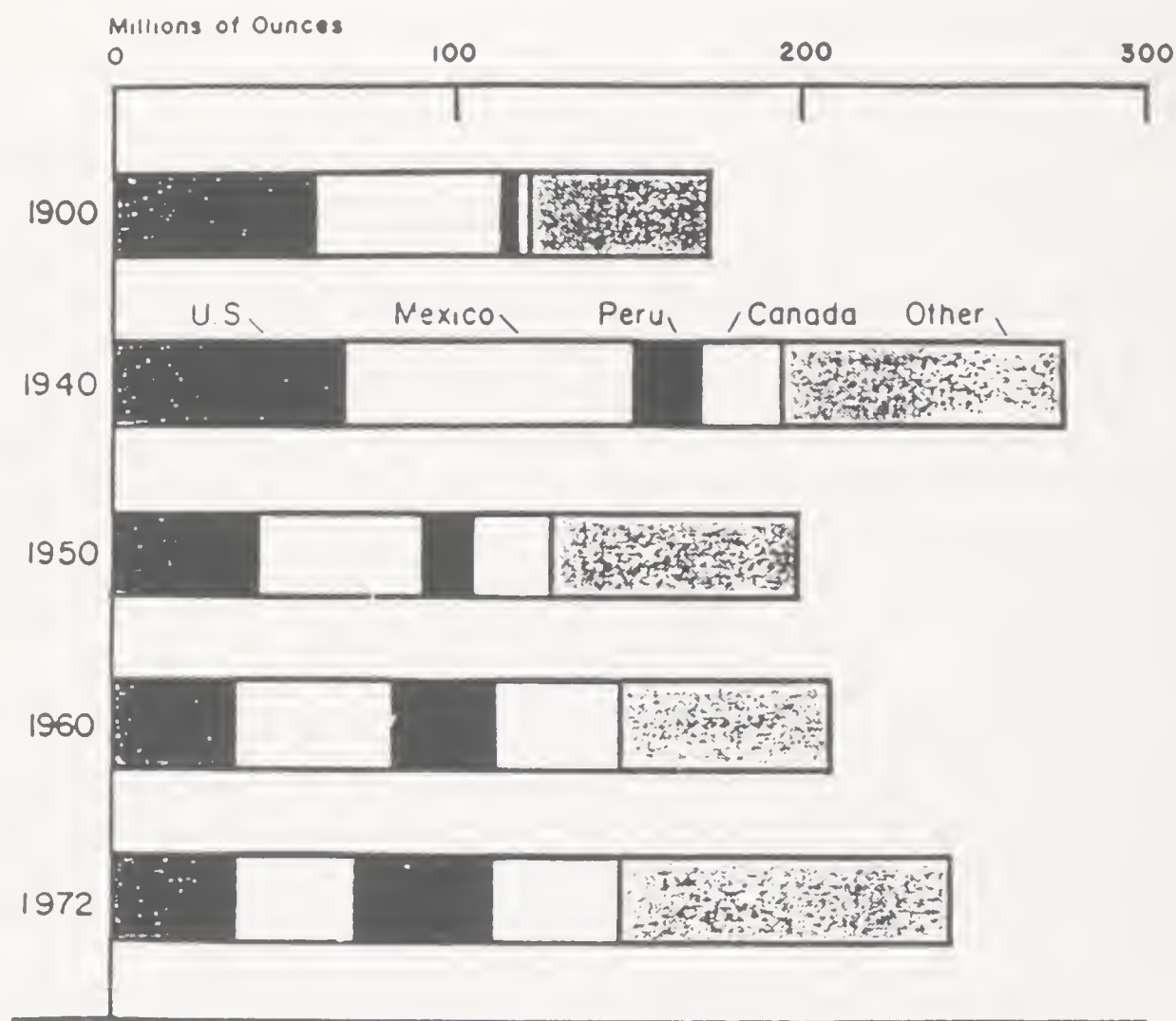
Some of the early inventions that used silver as their primary metal included the spoon, which appeared in western Europe in the 13th century, followed by salt shakers, bowls and, later, silver plates. In the 16th century, tankards with lids as well as forks were introduced from Italy. As the 18th century approached, silver services were found in many homes, and not just the wealthiest.

From the earliest days, silver was used for ornamentation. Pins, brooches, fasteners, boxes, mirrors, necklaces and watches were all fashioned out of silver. Silver was also used in the medical profession for centuries because its cleanliness makes it possible to insert silver into the body with no ill effects. Plates of silver were used on the skull and wires were used to mend broken bones. In dentistry, silver fillings have been around for years.

In industry, silver has also been used in many ways. Being an excellent conductor of electricity has made it useful in some electronic applications. It has been used to make very sound joints between metals. These silver solders are usually alloyed with the metals being joined. Silver has also been used as a catalyst in the oxidation of petrochemicals. Another very important use for silver has been photography, especially in the production of film.

From the first days of silver's discovery, its largest use has been the monetary one. Some of the earliest forms were simply pieces or lumps of silver. Then the pieces were stamped to indicate weight and fineness, and government marks indicated official authority. Silver coins soon resulted and have been with us ever since. Early units of value included the Phoenician "talent", the Hebrew "shekel", the Roman "denarius" and others.

U.S., Mexico, Peru and Canada mine about two-thirds of world's silver



The Spaniards started minting the silver they discovered in the New World, and their vast fleet scattered Spanish dollars all over the world. Since then, silver has been found in the coinage of almost every major country in the world.

Properties of Silver

The atomic number of silver is 47, and its chemical symbol is Ag. The melting point of silver is 960.8 degrees Centigrade, or about 1760 degrees Fahrenheit. If it were not relatively scarce and somewhat expensive, it would be used much more often due to its physical attributes. Its malleability is second only to gold, as evidenced by its extensive use for jewelry and housewares. It is said to be the whitest of the metals, and therefore pleasing in appearance. Silver possesses the highest optical reflectivity of any metal, which is one of the reasons from long ago it was polished and used as a mirror.

One of silver's most impressive properties is its electrical conductivity. It is the most conductive of all the metals. According to the I.A.C.S. scale, copper is the standard, rated at 100. Silver's conductivity is rated at 108.4, gold is rated at 66, aluminum is rated at 57 and iron is rated 16.

The history of silver parallels the history of civilization. This immense span of time makes it very difficult to compile a concise history; at best, a cursory glance is all we can attain. This brief history only tells us that there is much, much more information out there to be discovered.

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Kellogg & Co. issued its first gold coins in San Francisco on February 9, 1854

The Syngraphics Scene

by Ken Barr

An Introduction to the Bureau of Engraving and Printing Souvenir Cards

For those currency collectors whose collecting interests exceed their pocketbooks, an alternative often exists. While an 1899 \$5 silver certificate (the "Onepapa" Indian note, Fr.271-281) may cost over \$1,000 in crisp uncirculated condition, a souvenir card printed by the Bureau of Engraving and Printing (BEP) for the 1977 ANA convention depicts the face design of the same note (sans serial numbers) and may be purchased for around \$3.00. The card was printed from plates prepared from the original master die and shows the same degree of detail and clarity as an original note, sometimes even enhanced due to being printed on heavier card stock rather than regular currency paper.

DEPARTMENT OF THE TREASURY
BUREAU OF ENGRAVING AND PRINTING
WASHINGTON, DC



This engraving, printed from a plate prepared from the original master die, is a replica of the reverse of the \$5 Silver Certificate, Series 1899.

The Indian in the design is a likeness of Ta-to-ka-in-ya-ka, who was also known as Running Antelope. Several publications have identified the portrait as "Onepapa." The Bureau of American Ethnology, Smithsonian Institution, attributes this to a typographical error for "Oncpapa," the tribe of Sioux to which Running Antelope belonged. This is the only issue of United States paper money for which an Indian was selected as the central feature.

A photograph, taken in 1872 by Alexander Gardner, which is on file at the Smithsonian Institution, was used as a model for the portrait. The only difference between the photograph and the engraved portrait is the war bonnet which was added by the Bureau's modeler, G. F. C. Smillie, engraved the portrait in 1899.

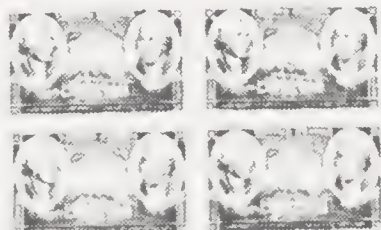
AMERICAN NUMISMATIC ASSOCIATION
86TH ANNUARY CONVENTION—AUGUST 23-28, 1977
ATLANTA, GEORGIA

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The Bureau of Engraving and Printing started its official souvenir card program in July 1969, with the issuance of an 8" x 10" card for the Sandipex

stamp exposition in San Diego. This card depicted four different monuments to Washington, was printed on glossy card-stock paper, and had a single line of text at the bottom identifying the show and its dates. The second card was issued just a month later at the American Numismatic Association convention in Philadelphia. This was smaller, about 5" x 7", was printed on non-glossy paper, and depicted the "Jackass" eagle of series 1869-1880 \$10 United States notes. More importantly, this card included some informative text describing the unusual design as well as the usual show/date information. The third card in the series was issued at the Fresno District Fair in October 1969 and was identical to the Sandipex card except for the show/date line. Poor sales (only 3,798 versus 10,000+ for the first two) probably resulted in the Bureau's decision to customize each future card with a different design and to include historical information as well.

DEPARTMENT OF THE TREASURY
BUREAU OF ENGRAVING AND PRINTING
WASHINGTON, DC



This souvenir card devoted to the 200th anniversary of the Battle of Monmouth, June 28, 1778, features a vignette in block form from the 1¢ Army Commemorative Stamp of 1936-1937.

The central design of the vignette consists of portraits of George Washington and Nathaniel Greene. In the background is a reproduction of Mount Vernon.

On the right are enlargements of five commemorative postage stamps issued to honor other famous individuals who participated along with Washington and Greene in the Battle of Monmouth. Depicted are the 2¢ Molly Pitcher stamp of 1928, the 2¢ General Von Steuben stamp of 1930, the 2¢ Battle of Fallen Timbers stamp of 1929 featuring a statue of General Anthony Wayne, the 3¢ Alexander Hamilton stamp of 1967 and the 13¢ Marquis de Lafayette stamp of 1977.



CENJEX '78

30TH ANNUAL STAMP EXHIBITION
FEDERATED STAMP CLUBS OF CENTRAL NEW JERSEY
FREEHOLD, NEW JERSEY JUNE 23-25, 1978

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Other BEP souvenir cards issued since 1969 include the face and back of all of the "educational series" silver certificates, face and back of more than one \$10,000 note, face of the Lincoln "porthole" note, backs of most of the 1914-1918 series Federal Reserve Bank notes, and one of the more interesting items, a \$500,000,000 Treasury note. Few collectors indeed would be able to afford all of the actual items that the BEP has reproduced on souvenir cards.

In addition to the numismatic cards (which account for over 2/3 of the BEP's souvenir card reproduction in recent years), philatelic cards depicting U.S. stamps and stamp-related topics have also been produced over the years. Philatelists would have a similar task ahead of them in attempting to purchase the corresponding stamps, as Scott #1 and #2, the Zeppelin airmail stamps (C13-15) and a block of the \$5 Columbian stamps (Scott 245) have already appeared on BEP souvenir cards.

Sales figures for the Bureau cards vary widely, with a minimum of 711 for a special show-embossed version of the 125th Anniversary card in 1987 and a maximum of 94,563 for the ASDA 1971 card. Additionally, a few special presentation pieces have been produced in very limited quantities, but these are not considered part of the series by most collectors. Prices also vary widely, from under \$1.00 for some of the common cards to over \$400.00 for a scarce card like the Fresno 1969. Surprisingly, some of the cards with high sales figures now sell for more than cards with lower printings, usually due to high interest in the note/stamp depicted.

There are now over 100 different BEP souvenir card designs, about half of these being numismatic subjects. Most of the rest are philatelic subjects, although there are a few that combine both hobbies. Only the Fresno 1969 card and the limited-edition "spider press proofs" are expensive, with the majority of the cards selling for between \$2 and \$20 each.

For those interested in obtaining more information about this syngraphic sidelight, I recommend writing for a sample copy of "The Souvenir Card Journal", the quarterly publication of the Souvenir Card Collectors Society. Send \$1 postage to Dana Marr, SCCS Secretary, P.O. Box 4155, Tulsa, OK 74159. This is a fine journal with a glossy cover, fully typeset and well illustrated, with research articles, regular columnists, buy/sell/swap columns, an auction, and display advertising. Membership in the society is \$15.00 per year and may be obtained from the same address.

Future columns may more fully address the souvenir card hobby, including forerunner issues (pre-1969), semi-officials (ABNCo, Homer Lee Bank Note Company, etc.) producers and private cards, PROVIDED there is some interest among the readership. Please provide your feedback, specific/general comments, and/or recommendations about "The Syngraphic Scene" either directly to me at P.O. Box 32541, San Jose, CA 95152, or through the co-editors.

In the Annual Report of the Director of the Mint of 1916, Director Wolley urged the coinage of a 2-1/2-cent piece.

LETTER TO THE EDITOR

I was recently asked to judge a literary contest for a numismatic organization. While numismatics is not my hobby, I have had some experience in writing and critiquing papers. Although I felt somewhat lost as far as the subject matter was concerned, I was confident that I could evaluate the papers based on a criteria independent of their numismatic value. Unfortunately, I found that no guidelines existed for the task facing me, and I set out to create my own.

Logically, if there are no guidelines for the judges, there are no guidelines for authors, either. I would like to share my thoughts, which became my guidelines, with those of you who write, or would like to write, articles for numismatic journals. Understand that my intent is to encourage you, not discourage you, by offering some criteria that you can apply to your own efforts.

Your article should begin with some background information. It is inappropriate to assume that those who are reading your article have any knowledge of the subject you have chosen. A collector known for his knowledge of United States coins may know very little about Mexican coins. A hobbyist with extensive knowledge of silver coins may know nothing about paper currency. If you are discussing a particular coin, briefly describe it and indicate why you have chosen it as your topic. It may be universally popular, or very rare, or historically significant. It simply may be that this coin is your favorite. If your topic is the medals produced by a particular club, give some history of the club itself. If you are writing about the coins of a specific ruler, include a sentence or two about who he (or she) was. The point is to give your readers a frame of reference, no matter what your topic. This will enable them to follow your thinking more easily, and your article will have more meaning to them.

Photographs should be included when they enhance the enjoyment and understanding of the topic. While opinions of journal editors vary, I personally feel there is no value to including a photograph of a common coin just because the article discusses the coin. Similarly, there is little value in using a photo to illustrate a point made when the quality of the photo is so poor that the point is not clearly made. Perhaps a simple line drawing would be better. Photographs and illustrations serve a purpose, but I feel we should not be so blind that we are including them just for the sake of their presence. A well-written article can be enjoyed without pictures and should be understandable without photographs.

Your article should have a stated purpose. This may be apparent from reading the background or introductory paragraphs. Again, knowledge of purpose provides a frame of reference for the readers and assists you in focusing your thoughts. You need not say "the purpose for this article is . . .", but your intention must be included somehow, near the beginning of the article. Then, be sure you follow through.

When you're finished, you may find that you have digressed considerably from your original goal. Don't be afraid to change your purpose -- it's probably a lot easier than rewriting your article! Before you finish, keeping your purpose in mind, summarize your article or draw some conclusions from the material you have presented. In some way, go back to the beginning and indicate that you have accomplished what you set out to do. Don't let your readers wonder what those last few pages were all about.

Be sure that the article you are submitting is appropriate to the purpose of the publication. For example, an article discussing stamp collecting is probably not appropriate for a numismatic journal. Do not assume the editor will do the appropriate screening; he (or she) may feel obligated to print whatever is received. He may feel if one article is turned down you will not submit more in the future. If you feel compelled to write an article on sky diving, consider sending your article to a sports magazine. On the other hand, you may want to write about John Doe who combines sky diving and numismatics. If you explain in the introduction why you are doing this, there should be no question of appropriateness for a numismatic journal.

Be sure to include a bibliography; list all the references you used in preparing your paper, no matter whether you have quoted from them directly or not. Everything you may have read in conjunction with your article should be included. This may be important to those who read what you've prepared for several reasons. They may challenge something you say, and a bibliography gives them the opportunity to review your sources. You may have misunderstood something, or perhaps your reader did so. You may have created some burning interest in your topic, and the bibliography gives your readers a starting point for doing some research on their own. If you don't know how to prepare a bibliography, check in the back of some of the reference material you have handy. Assuming that it is a bibliography, you can copy the format from there. Be sure to include all the information that your source includes. Otherwise it might not be enough for use in locating your reference. The bibliography is a very important part of your paper; please don't overlook it.

Writing is simply a matter of putting some thoughts into print (or pencil). The necessary research may take time, and it is harder to some people to keep their thoughts in a logical order. But everyone can do it, and all of us have interesting things to say. Put some thoughts on paper. Go over those thoughts several times and add or erase things. Be sure you have complete sentences. Reread some of the points discussed above, and make corrections to your article where needed. Submit your article to your favorite numismatic journal. Sit back and be proud of what you have accomplished.

- Name withheld by request

OF MURDERERS AND MONEYERS: Brutus and the Republican Tradition

Brutus, the assassin of Julius Caesar, struck a legal tender coin for Rome which showed portraits of two assassins; this coin was struck a decade before Julius Caesar "got the point" on the Ides of March. Why did Brutus honor these murderers, and why did the government of Rome allow this coin to be issued?

The Roman Republic came into being in the 6th century BC when tradition tells us that Lucius Junius Brutus convinced the Roman people to throw off the tyranny of their kings and establish rule by the citizenry through the Roman Senate. L. Junius Brutus was reportedly elected the first consul of Rome for his efforts in about 509 BC, although much of his traditional story may be fictional. Consuls were members of the nobility of Rome who had special duties and powers under the Senate, but they were elected officials.

The Roman Republic and rule of the Roman Senate with consuls continued until the time of Gaius Julius Caesar, who was first elected consul in 59 BC. He courted popular support, often bringing the Senate's wrath to the fore. Finally, in 49 BC, he demanded to be allowed to run for the Consulship of 48 BC, but the Senate declared him a public enemy in the hope of stopping his bid for consulship. G. Julius Caesar took his troops and crossed the Rubicon and overran the Roman peninsula, taking the title "Dictator."

Julius Caesar added the trappings of royalty to his rule as consul in 48 and 46-44 BC, while the feeling among the subservient Senate grew increasingly hostile to his grabs for power.

Brutus was originally named Quintus Caepio Brutus but changed his name to Marcus Junius Brutus. He had opposed Pompey's bid for dictatorial powers which began about 54 BC. He continued to oppose dictatorial trends by Julius Caesar in 49 BC, but he was pardoned by Caesar after the Republic's military efforts to stop Caesar failed. Caesar considered him an honorable and trustworthy man, and appointed him Prætor in early 44 BC at the same time he nominated him as Consul (to begin that office in 41 BC). Marcus Junius Brutus spearheaded a conspiracy to rid Rome of its dictator, and accomplished Caesar's assassination on March 15, 44 BC.

Brutus was forced to flee Italy by April of 44 BC after Caesar's assassination, due at least in part to public hostility roused by Marc Antony's efforts against him. Still, the Senate gave him the Balkans to rule in 43 BC. He committed suicide in 42 BC after his defeat in Greece by Marc Antony and Octavian (the legal heir of Julius Caesar, who became the first real Roman emperor under the name Augustus, which he adopted about 27 BC).



Silver Denarius of Marcus Junius Brutus, circa 54 BC.

Brutus had been appointed a moneyer for the Roman Senate in about 54 BC, and during his tenure he struck the silver denarius shown here. The obverse is a portrait of the legendary founder of the Republic, Lucius Junius Brutus, who overthrew the king of Rome and was made Rome's first Consul. The reverse portrays Gaius Servilius Ahala, Magister Equitum in 439 BC, who slew the dictatorial Spurius Maelius by stabbing him to death with a dagger.

This coin was struck a decade before Brutus took part in the assassination of Julius Caesar, but at a time when Pompey was endangering the Republican rule of Rome. Brutus was proud of his family's anti-monarch tradition and claimed that his mother was descended from Ahala, giving the reason for his use of that portrait on the coin. At the time this coin was struck, the Senate still ruled Rome, but fears of one-man rule were growing. Brutus was proud of his family tradition and the Republic and chose popular king-killers as the heroes to portray on the coins struck in his name. The design turned out to be more prophetic than could have been guessed, and Brutus ended up as the most famous of the tyrannicides in all of history.

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Toynbee, *Roman Historical Portraits*, Thames and Hudson, 1978.

Coin Description: Silver denarius of the Roman Republic, struck by moneyer Marcus Junius Brutus circa 54 BC. Obverse shows a portrait head of L. Junius Brutus within a border of dots with BRVTVS behind. Reverse shows a portrait head of C. Servilius Ahala within a border of dots with AHALA behind. *Crawford 433/2*, minted at Rome.

* * * * *

From the Idle Mind of Stephen M. Huston is a new column which will appear regularly in The Journal. It is expected to focus on numismatic items of interest from ancient and medieval times, but the author warns that his mind wanders far too randomly to make any promises.

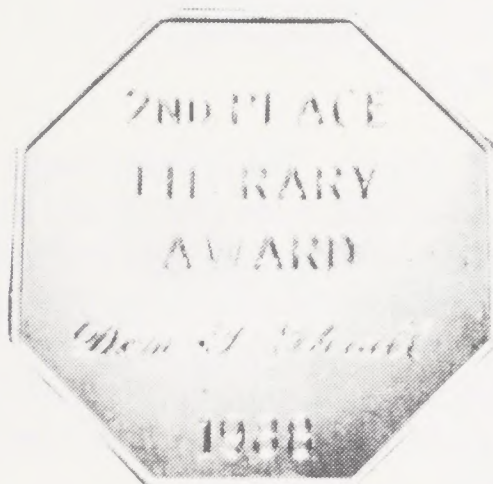
1988 LITERARY CONTEST RESULTS

Congratulations to the winners in this year's literary contest. The competition was especially strong with a tie for second place. Our society can be proud of all the papers which helped produce the past year's Journal. The winners are as follows:



First Place

Matthew V. Rockman, "The Coinage of Great Britain" (Oct. 1987)



Second Places

Don T. Thrall, "The Coinage of German East Africa" (April 1988)

Rick Webster, "The Revolt of the Moneyers" (April 1988)

Honorable Mention

David W. Lange, "America's Forgotten Commemoratives" (July 1987)

Journal Contributors

Ken Barr, David F. Cieniewicz, Jack R. Detwiler, Carol M. Fiese, William D. Henry, Stephen M. Huston, David W. Lange, Larry V. Reppeteau, Jerry F. Schimmel.

SAN FRANCISCO THROUGH ITS TOKENS

The California Midwinter International Exposition

by Jerry F. Schimmel

The California Midwinter International Exposition of 1894 was held in Golden Gate Park with a great many misgivings on the part of the environmentalists of the day. M.H. DeYoung, at the time one of the California Directors of the Columbian Exposition in Chicago, felt that a fair in San Francisco would bring more business to our area and help the Bay Area's stagnant economy. Midwinter was purposely chosen to show how mild the climate was here.



Hibler and Kappen #253

The souvenir coin shown is aluminum, 38mm. The legend reads in part "Stamped in Mechanics Bld." which had an exhibit in the fair. It was only within the previous two years that a smelting process for aluminum had been developed which was commercially feasible. On the obverse is the "Electric Tower", electricity being also new for many people. The tower eventually had to be dynamited and sold for scrap. The now-named Band Concourse in front of the M.H. DeYoung Museum was the site of the fair, and the famous Japanese Tea Garden is its best-known legacy.

(Ref: *The Making of Golden Gate Park*, by Raymond H. Clary, 1980)

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